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# German Composition.

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Heath's Modern Language Series

# MATERIALS

FOR

# GERMAN COMPOSITION

BASED ON "HÖHER ALS DIE KIRCHE"

BY

JAMES TAFT HATFIELD

PROFESSOR OF THE GERMAN LANGUAGE AND LITERATURE
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# PREFACE.

THE need of materials for German composition, based upon continuous texts which should afford practice in the use of the actual idioms of the language, has long been felt. The success of the excellent French series devised by Professor C. H. Grandgent of Harvard University has led to the substantial adoption of the same plan, with his cordial concurrence. Assuming a foregoing thorough drill in the elements of German inflection and syntax, the exercises are to be used without a dictionary, after the student has made himself so familiar with each original passage as to have an instinctive feeling for its vocabulary and constructions.

The experienced teacher will notice that the aim of these lessons is not to afford a complete synopsis of the body of grammatical doctrine, but, by repeated application of the chief underlying principles of German construction, to thoroughly impress on the student some of the more fundamental features of the German language. I have already made similar materials based on *Immensee*, and designed for pupils of the same advancement.

# EXERCISES BASED ON "HÖHER ALS DIE KIRCHE."

## A. QUESTIONS AND ANSWERS.
(Oral Exercises.)

### I. Das Meſſer.

#### 1.

From „Plötzlich blieb er ſtehen" to „Was macht ihr."

1. Was that [1] der Kaiſer?
2. Was fragte er?
3. Wen [2] fragte er?
4. Was war der edle Ritter?
5. Worauf [3] deutete der Kaiſer?
6. Was pflanzten die Kinder?
7. Wie [4] pflanzten die Kinder den jungen Roſenſtock?
8. Was für Kinder waren es?
9. Wie alt waren das Mädchen und der Knabe?
10. Warum [5] hörten die Kleinen den Kaiſer nicht kommen?
11. Was thaten ſie, als er vor ihnen ſtand?
12. Was ſagte der Bube?
13. Wie ſagte er das?

[1] 'did.' [2] 'whom.' [3] 'at what.' [4] 'how.' [5] 'why.'

## 2.

From „Was macht ihr" to „Ah so — da habt."

1. Was fragte Maximilian?
2. Woran[1] weidete sich sein Künstlerauge?
3. Wem[2] setzen die Kinder den Rosenstock?
4. Was sagte der Junge unerschrocken?
5. Was fragte dann der Kaiser?
6. Was that darauf[3] der Junge?
7. Wie antwortete[4] er?
8. Was, sagte der Kaiser, würde der liebe Gott thun?
9. Wie hieß der Knabe?
10. Was fragte Maximilian über[5] die Kleine?
11. War die Kleine seine Schwester?
12. Wie nannte[6] Hans die Kleine?
13. Was sagte er zu ihr?

[1] 'on what.' [2] 'to whom.' [3] 'then.' [4] 'answered.' [5] 'about.' [6] 'called.'

---

## 3.

From „Ah so — da habt" to „Der Kaiser griff."

1. Was fragte der Kaiser über das Messer?
2. Wenn der Knabe kein Messer hat, was kann er nicht thun[1]?
3. Wenn er nicht schneiden kann, was verdient er nicht?
4. Ohne was kann man nicht heiraten?
5. Warum mußte Hans viel Geld haben?
6. Was wollte Hans schneiden?
7. Was wollte der Knabe werden?

8. Wer wollte Holzſchneider werden?
9. Wie hießen[2] die jungen Burſche in Nürnberg?
10. Bei wem ſah der Kaiſer die zwei Burſche?
11. Wo[3] wohnte[4] Dürer?
12. Was für eine Kunſt übten Hanſens Väter in Nürnberg?
13. Wo ſind ſein Vater und ſein Oh(ei)m?
14. Was kaufte ihm die Mutter nicht?

[1] 'do.' [2] see preceding lesson. [3] 'where.' [4] 'lived.'

---

## 4.

From „Der Kaiſer griff" to „Man kann's greifen."

1. In was griff der Kaiſer?
2. Was für[1] ein Meſſer zog er heraus?
3. Was ſagte der Kaiſer, als[2] er das Meſſer herauszog?
4. Was ſtieg dem Buben ins Geſicht?
5. Warum ſtieg ihm die heiße Röte ins Geſicht?
6. Was ſah man?
7. Durch was konnte man es ſehen?
8. Wie nahm der Knabe das Meſſer?
9. Was war alles, was der Knabe herausbrachte?
10. Was loderte in den Augen des Knaben auf?
11. Was ſollte[3] Hans in Nürnberg thun?
12. Was giebt's in Nürnberg?
13. Was wollte der Knabe nicht thun?

[1] 'what sort of.' [2] 'as.' [3] 'should.'

## 5.

From „Man kann's greifen" to „Herr Kaiſer."

1. An was ſollte Hans ſich halten?
2. Was zog der Kaiſer aus dem Sammetkollet?
3. Was für ein Beutelchen war es?
4. Woraus[1] zog er das lederne Beutelchen?
5. Wem gab er es?
6. Was war darin[2]?
7. Was ſollte Hans mit den Goldgulden thun?
8. Wem ſollte er ſie geben?
9. Wann[3] ſollte er reiſen?
10. Von wem ſollte er einen Gruß bringen?
11. Was ſollte er ihm ſagen?
12. Warum ſollte Dürer die Leiter für Hans halten?
13. Was ſchüttelte Hans?
14. Wie ſchüttelte er ſie?

[1] 'out of what.' [2] 'in it.' [3] 'when.'

---

## 6

From „Herr Kaiſer" to the end of the chapter.

1. Was ſagte der Kaiſer, als er den Berg hinabſtieg?
2. Mit wem ſtieg er den Berg hinab?
3. Wie ſtand der Knabe da?
4. Was hatte Maili einſtweilen gethan?
5. Was hielt ſie in der Hand?
6. Wie hielt ſie ihn?
7. Wem lief ſie jetzt entgegen?

8. Weshalb[1] kam die Magd?
9. Was wollte sie nicht thun?
10. Was durfte sie nicht anrühren?
11. Wen rief sie zusammen?
12. Was wollten alle sehen?
13. Was war der Inhalt des Beutels?
14. Wann reiste der Kaiser ab?

[1] 'for what reason.'

## II. Unter dem Kaiserbaum.

### 7.

From „Jahre verstrichen seitdem" to „Stundenlang saßen sie."

1. Wie schlossen sich die Kinder aneinander an?
2. Was thaten sie abends?
3. Wohin ging der Vater abends am Feierabend?
4. Was that der Vater im Wirtshaus?
5. Wo schnatterte die Haushälterin mit den Frau Basen?
6. Über was stiegen dann die Kinder?
7. Wie lag[1] der Zaun?
8. Was schnitzte Hans dem Maili?
9. Was für Figürchen schnitzte er?
10. Wovon erzählte er ihr?
11. Wo hatte er Bilder und Schnitzwerke gesehen?
12. Wohin ging Hans oft?

[1] 'lay.'

## 8.

From „Stundenlang ſaßen ſie“ to „So wuchſen die Kleinen heran.“

1. Wie lange[1] ſaßen ſie ſo bei einander?
2. Was thaten ſie dabei[2]?
3. Wann liefen ſie zum Münſter hinauf?
4. Was thaten ſie dort?
5. Welcher Roſenſtock war dort?
6. Wo weilten ſie am liebſten?
7. Was meinten ſie immer?
8. Wie ſollte der Kaiſer vor ihnen ſtehen?
9. Was riefen ſie oft hinaus?
10. Wie riefen ſie es?
11. Wo war der Kaiſer?
12. Was machte[3] der Kaiſer?
13. Warum mußten[4] die Kinder warten?

[1] ‘long.’ [2] ‘at the same time.’ [3] ‘was . . . doing.’ [4] ‘must.’

---

## 9.

From „So wuchſen die Kleinen heran“ to „Seine Familie waren.“

1. Wer wuchs heran?
2. Was wuchs mit ihnen?
3. Was hatte ſich in ihren Herzen mit den Wurzeln des Bäumchens in eins verſchlungen?
4. Wohin zog es auch die Erwachſenen?
5. Wo war der Roſenſtock?
6. Wie oft[1] fanden ſie ſich hier?
7. Wie war das Bäumchen?

8. Wozu[2] war der treue Freund nicht ſtark genug?
9. Was für ein Mädchen war die Jungfrau Ruppacherin?
10. Was durfte ſie nicht mehr thun?
11. Wer verbot es ihr?
12. Warum verbot er es ihr?

[1] 'often.' [2] 'for what.'

---

## 10.

From „Seine Familie waren" to „Was er trieb und ſchaffte."

1. Was für Leute waren Hanſens Eltern[1]?
2. Wie waren ſie nach Breiſach gekommen?
3. Was war ein Fremder zu jenen Zeiten?
4. Was war Hans noch dazu[2]?
5. In was konnte er nicht eingefügt werden?
6. Was für ein Geleiſe bildete[3] da der altherkömmliche Brauch?
7. Was trieb der Hans außerdem[4] nicht einmal?
8. Was wollte er werden?
9. Was bedeutete[5] das zu jenen Zeiten?
10. Wodurch verführt ein Hexenmeiſter ehrliche Leute?
11. Was für eine Art Menſch war der Hans?
12. Was machte er, wo er vorüber ging?
13. Was für Locken hatte er?
14. Wie waren ſeine Augen?

[1] 'parents.' [2] 'besides.' [3] 'made.' [4] 'moreover.' [5] 'signified.'

## 11.

From „Was er trieb und ſchaffte“ to „Seitdem war er vollends.“

1. Wer wußte, was Hans trieb und ſchaffte?
2. Was wußte kein Menſch?
3. Was hatte er ſich gekauft?
4. Was für ein Haus war es?
5. Mit wem bewohnte er das kleine Haus?
6. Seit[1] wann hatte er es allein bewohnt?
7. Gingen viele[2] Leute bei ihm aus und ein?
8. Wer war der einzige,[3] der bei ihm ein- und ausging?
9. Was für ein Mann war Jakob Schmidt?
10. Was that dieſer eines Tages?
11. Unter[4] welchen Umſtänden[5] that er es?
12. Was mußte er nachher[6] thun?
13. Was ſagte man ſogar, das Hans gethan habe?

[1] literally, 'since.' [2] 'many.' [3] 'the only (person).'
[4] 'under.' [5] 'circumstances.' [6] 'afterwards.'

---

## 12.

From „Seitdem war er vollends“ to "Und ſie kam auch richtig.“

1. Wie war es ſeitdem mit Hans?
2. Wer war Ruppacher?
3. Wer war ihm ein Dorn im Auge?
4. Wo ließ Ruppacher eine Mauer aufführen?
5. Was war die Folge[1]?
6. Wo konnten ſich die jungen Leute treffen?

7. Konnten ſie ſich oft da treffen?
8. Wann konnten ſie ſich da treffen?
9. Welche Wirkung[2] hatte aber gerade dies Hindernis?
10. Was that der Strom ihrer unbewußten Gefühle?
11. Was that Hans eines Abends?
12. Wo ſang er ſein Lied?
13. Was für ein Lied war es?

[1] 'result.' [2] 'effect.'

## B. SENTENCES.

[To be written in German.]

### 13.

From „Und ſie kam auch" to „So ſtanden denn."

1. We came on the next day and carved small letters in the rose-bush.
2. They swear that they will never consent to leave[1] their anointed emperor.
3. Only emperors can share these sacred hours with us.
4. Hans will take down the hearts from[2] the rose-bush.
5. They cry out loudly: "We are coming!"
6. "Ah, if only the emperor had come!" they cried out.
7. We do not grant these sacred hours to ourselves alone.
8. The letters which he carves in the rind of the rose-bush signify Maria and Hans.
9. Over[3] the letters she carves Maximilian's imperial crown.
10. The autumn passes away, and now the winter will come.

11. Since the winter is coming, I shall see her more rarely.

12. If Hans sings many songs, Ruppacher will some day notice it.

[1] use verlaſſen. [2] von. [3] über (dat.).

---

## 14.

From „So ſtanden denn" to „Maili, ſagte der Jüngling."

1. One evening, eight years ago, the young people planted a rose-bush.

2. So, then, I am standing here [1] for the last time.

3. The youth of twenty years will stand near [2] the beautiful bud of sixteen summers.

4. In the South the February days are frequently mild.

5. The snow is melting, and light breezes are shaking the branches.

6. On [1] a February day the branches of the rose-bushes are still brown.

7. The girl stands before the youth, to whom she has related everything, and is silent.

8. I have had to hear all that they relate.

9. Everything that we planted eight years ago is now brown.

10. That which we have to hear is not agreeable [3].

11. So we stand, and his hand rests in mine.

12. The great drops coursed down over the girl's cheeks.

[1] see preceding lessons. [2] neben (dat.). [3] angenehm.

## 15.

From „Maili, ſagte der Jüngling" to „Er ließ es gern geſchehen."

1. The girl does not believe that the youth is such a bad person.

2. As[1] she opened wide her blue Madonna-eyes, he saw[2] a beautiful smile steal[3] over her girlish face.

3. Her face is gentle, her eyes are blue, and her smile is beautiful.

4. "Hans," said she, "I can never believe that you are bad."

5. Bad men shall not deceive us in regard to them.

6. Nobody knows us, but we know them all.

7. They brought me up, and taught me what everybody[4] should know.

8. They have led us astray in regard to her, but we do not know it.

9. He has made us what we are, and has taught us what is beautiful.

10. The artistic hand of the youth will make human figures out of wood.

11. With his powerful callous hand he has formed the large human figure out of wood.

12. A beautiful smile was on[5] her soft warm lips.

[1] als. [2] ſehen. [3] infinitive without zu. [4] jedermann. [5] auf.

---

## 16.

From „Er ließ es gern geſchehen" to „Und ſie ſank in Thränen."

1. We willingly allow it, for we know nothing of the love etiquette of the days of our ancestors[1].

2. If she folds her tender fingers over his, he will say nothing further.

3. If she presses [2] her tender finger against her soft lips,[2] they will be silent [2].

4. I shall always believe in them, for they are honoring God by their labors.

5. She remained true to him until he had brought himself and his art to honor.

6. He who comes as a man of repute has a right [3] to woo her.

7. I will remain true to him until I take my way into the cloister.

8. She will not be buried (anywhere) except under this tree, where she has been so happy.

9. If she dies before I come, she will rest from her toils and labors.

10. The rose-leaves which fall down upon him admonish him to believe constantly in her.

11. Each rose-leaf which fell down upon me called (her) to my mind, as though it were a smile [2] from her beautiful lips.

[1] Vorfahren. [2] see preceding lessons. [3] Recht, n.

---

## 17.

From „Und sie sank in Thränen" to „Ach, ja der Kaiser."

1. She sinks upon his breast, and large tears course [1] down over his cheeks [1].

2. In our pain at parting, both of our hearts are beating fervently.

3. Something stirs itself in the pith of the rose-bush, as though[1] it were a premonition of spring.

4. Are you weeping? If everything does not turn out well, your father will help us.

5. At last Hans aroused himself, and went to Dürer.

6. If he could finally seek out Dürer, he would learn something worth while.

7. We will go to the youths wherever they may[2] be.

8. I will arouse myself and go to my father.

9. We will lay our request before them, as your father has said.

10. The emperor commands us to learn thoroughly with Dürer.

11. We begged for their intercession with the emperor.

[1] see preceding lessons. [2] use mögen.

---

## 18.

From „Ach, ja der Kaiſer" to „Wo ſteckt ihr denn."

1. "If we should pray," says Hans, "that would certainly help us."

2. At last he came again, and helped them both.

3. I will surely lead him to them or them to him.

4. When[1] we kneel down in the damp winter-grass, it seems to us as though the emperor must come again.

5. A miracle is performed: before our eyes the emperor's bush is transformed into the emperor himself.

6. The great solemn bells of the minster strike slowly and very sadly.

7. What is burning? Have the enemy come?

8. I forebode a very sad misfortune.

9. As[2] we looked up, we foreboded a severe misfortune.

10. People who wish to pray in the church are now climbing up the mountain.

11. I lead him into the cross-passage, while they conceal themselves in the church.

12. The two lovers hasten towards the people who wish to go to the church, in order to hear what is the matter.

[1] wenn. [2] als.

## C. COMPOSITION.

### 19.

From „Wo ſteckt ihr denn" to „O Maili, klagte Hans."

Where had they been that they knew nothing (about it)? It had been read aloud in the market-place. The emperor was dead! When all was quiet again, Maili heard[1] Hans sobbing[2] aloud, for[3] all his hopes are shattered at one blow. He stands as if struck by lightning, but[4] when the place is again empty he sits down on the bench, leans his forehead on the slender stem of a rose-tree and weeps. When it began to grow dark, Hans felt[5] (how[6]) a hand (was) laid lightly on his shoulder, and saw[4] Maili standing by him[7]. The bell had finished ringing, and the brazen dirges had died away; (everything) round about in nature was, as it were, dead and empty.

[1] hören. [2] infinitive without zu. [3] denn. [4] see preceding lessons. [5] fühlen. [6] wie. [7] reflexive.

## 20.

From „O Maili, klagte Hans" to „Am andern Morgen."

Hans gazed at her and saw[1] how her blue eyes were gleaming through the twilight like a star, banished from Heaven, that longs to be back in its home again. As she stands before him she has her arms crossed over her breast, and is the image[2] of maidenly humility; a great joy lights up her face, and, filled with enthusiasm, she clasps her hands. "I no longer need the help of an emperor," whispers Hans, "for[1] God, who never deserts us, has shown me in these moments the Queen of Heaven. I shall be a true[3] artist, for I shall succeed in creating that which stands before my[4] eyes.

[1] see preceding lessons. [2] Bild, n. [3] wahr.
[4] use the personal pronoun in the dat.

---

## 21.

From „Am andern Morgen" to the end of the chapter.

The next day, after[1] he has shut up the little house, he puts the keys in his pocket and walks slowly away. At the break of day he had walked from his door, ready for a journey, his knapsack on his back, and on his breast a little leather purse with the last remains of his money[2]; and now he was singing[3] once again, "Am Rosendorn!" But emotion soon[4] overcame the departing one, it seemed as though his voice trembled and was insecure. In the twilight she had gently opened a low window, the panes of which were round and set in lead. With a white handkerchief she was waving[5] him silent farewell-greetings from the house. Now his voice breaks into tears, and it

seems as though emotion were overcoming the parting one. The song has ceased, and only his firm tread and the clatter of his staff sound up the street.

[1] nachdem. [2] Geld, n. [3] see previous lessons. [4] bald.
[5] use zuwehen with the dat.

## III. Kein Prophet im Vaterland.

### 22.

From „Jahr um Jahr verging" to „Die Stürme um Breisach."

Years have passed, and Hans has disappeared, and people only remember him when they pass by the blinded windows of the little deserted house. Only one (person) knows who will next have a right to it. The threatening on the part of her father cannot induce Marie to grant her suitors a hearing, for[1] she is constantly thinking of her Hans. She tends the growing bush which he had planted, for it is the only thing which is associated with their happiness, and she wishes[2] it to rejoice his heart at his home-coming. It wants to tower above the niche in which it stands, but Marie will bind it fast to the wall, and the blooming top of the bush will have to bow under the arch. Her only pleasure is to water the rose-bush, and she never leaves her father except to do[1] this. The beautiful child grows quieter and sadder day by day. Her father can see that her days are passed in silent labors, so that her cheek is beginning to grow pale, yet without pity he sees how his child is slowly failing. He cannot make Marie marry by force, because[3] the Reformation-conflict threatens Breisach. His time

is so taken up by the council that he cannot carry out his plan, and it is lucky for his child that his activity will not let him [4] come to that.

[1] see preceding lessons. [2] wünſchen, with subj. of indir. discourse.
[3] weil. [4] to stand after daß.

## 23.

From „Die Stürme um Breiſach" to „Eine Ausſchreibung."

The peasants are approaching, and everyone must rise in arms and place the city in a state of defense, for it trembles for its ancient faith. The archduke Ferdinand had counselled them to prepare a worthy high-altar which should bring the repute of the ecclesiastics visibly before the eyes of the wavering peasants. The duke decides to do everything to strengthen their old faith, so [1] he makes a pious endowment for the exaltation of the repute of the old belief. For some time they had lacked dignified offices, and now such a want must be remedied, so the duke has them do all that they can. There is proposed in Breisach a work which shall strengthen the catholic faith by an image in the church itself, and just at this time everyone does his part in [2] fortifying the city both from within and without.

[1] deshalb. [2] um with inf.

## 24.

From „Eine Ausſchreibung" to „Schneller fällt kein Stern."

Marie has not heard that a summons has been issued to all German artists, and she is weary of waiting, for it is now going

on five years since Hans has been heard from. If he should send in the best plans, the execution of the work would be given to him. Marie knows[1] nothing of all this, for she lives alone in a little balcony-room and no longer goes about among the people, who always call her "the bride of heaven." Hans had once carved for her a wooden Christ, and her glances grow sadder every time she looks up at the image[2]. Uncertainty is gnawing her life away, for Hans does not write to her because[2] he has not a friend in Breisach. One evening she had become so tired of this fruitless waiting that she sat down to[3] write her last will. After[2] her father had gone to the session of the council and she was alone, she began to write: she asked that when she died she might be buried up by the rose-tree, which they, while children, had consecrated to God. As she was writing, "When Hans Liefrink returns," she suddenly heard him singing[2] very softly under the window of the little balcony-room.

[1] wiſſen. [2] see preceding lessons. [3] um . . . zu.

---

## 25.

From „Schneller fällt kein Stern" to „Mein treues Lieb."

The will (which had been) commenced flies into a chest more quickly than a star can fall from heaven; Marie springs to the window, and the end-rhyme is repeated in a wavering voice. She rushes up the mountain and does not look behind her,[1] for[2] she fears[3] that the happiness which follows her will vanish. As she rushes, breathless, up the mountain, like birds released from their cages, she can hear[2] footsteps coming be-

hind her, ever faster and faster. And as she stops with beating heart at the emperor's bush, the one hoped-for stands behind her. She loses consciousness and knows nothing more, and lies on his breast. It seems to her as if the roaring flood of the Rhine were sweeping them down with itself, so that[4] she has to cling to Hans in order not to sink into immeasurable depths. It is her good-fortune that Hans is there to breathe new[5] life and love into her again, to rub her forehead and hands so that at last she can again sit on the bench. Then they sit silent for a long time, for no one at all was in sight of the hill, and true love cannot speak quickly.

[1] reflexive. [2] see preceding lessons. [3] fürchten reg. [4] ſo daß. [5] neu.

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## 26.

From „Mein treues Lieb" to „Ja, Maili."

"Yes," says Hans at last, "you are surely ill; I should have come sooner." But Marie says, happily smiling[1] and shaking her head, "No, not any longer; but you must not stay away so long. My father says that if you, the poor, obscure apprentice, had come, he could only have driven you away from his threshold again. When[2] a name can be mentioned with honor among Dürer's pupils, its owner[3] may woo the aristocratic daughter[2] of a councillor. You have held out so long[4] that you can say that you have seen the world and have trained your eyes (by gazing) upon great treasures of art in a city. When you were with Dürer you worked with him in the great workshop, and you do not see me again only to be separated

from me again. You do not really believe that my father would drive you away from our threshold in disgrace and shame a second time."

[1] dependent clause after indem. [2] see preceding lessons.
[3] der, der ihn führt. [4] so lange.

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## 27.

From „Ja, Maili" to „Wer ist es denn?"

Hans had hurried to this place to make new high-altars for the cities,[1] for he thought[2] he could not fail, but Ruppacher had had something[3] to allege against such works. He has heard something new, and even if Hans is found worthy to apply for the work, he will still shake his head incredulously. Hans had heard that the most wise council was purposing to have the altar made, and his hopes increased. He says[1] that Marie has taken good care of the emperor's bush, so that[1] it has grown well. He called the tree a thief that had absorbed her fresh, red color,[4] for[1] the roses were deep-red. Why, it seemed as if all the blood had vanished from her cheeks, and Hans stroked them gently with a handful of roses as if he were painting them, but they still remained pale. It was of no avail; the roses in her cheeks did not bloom again. Two hours later Hans went with glad steps to[5] the tall-gabled town-hall of Nuremburg, and desired urgently to be conducted before the magistracy.

[1] see preceding lessons. [2] meinen. [3] etwas. [4] Farbe, f. [5] nach.

## 28.

From „Wer iſt es denn?“ to „Der Liefrink thut's nicht.“

“Did you ask who it was?” said the servant; “it was that Hans Liefrink, so well-dressed a person that one would scarcely recognize[1] him.” This was a surprise to the council, for the Hans whom they knew was a fugitive and a vagrant. What did he want now, — he who had run away in the night and mist, Heaven knows whither, and who had been tramping about, Heaven knows where, for more than a year? The dejected servant of the council said that Hans wanted to sue for the work of the new high-altars. He thought[2] that Hans could accomplish something, but the most wise gentlemen would not have anything to do with such a fugitive. Only one gentleman agreed with the good-natured servant, in saying[3] that Hans would bring to pass something other than what every vagrant bungler might (do). The servant had[4] to leave the hall with the rough reply, that Hans should betake himself to the place he came from. When the servant immediately afterwards came back, they saw[2] that he brought in Hans's portfolio with him,[5] but they did not wish to hear anything[6] more about the drawings, and he had to leave the hall again.

[1] kennen. [2] see preceding lessons. [3] = 'as (indem) he said.' [4] müſſen [5] reflexive. [6] 'not anything' = nichts.

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## 29.

From „Der Liefrink thut's nicht“ to „Aber ein Gutes.“

“If their worships would only look at the drawings, these would tell (it to) them.” But the councillors did not wish to,

and they did not know that if they only inquired of Dürer, he[1] also could tell them everything. Then Ruppacher, who was not[2] a peaceful man, cried out that if Hans did not take himself off soon, they would have the beadle remove him. But the stern burgomaster had in the meantime opened the portfolio, and remarked that the drawing did not seem to him so bad, that it was very ingeniously designed. "But isn't it easier to[3] plan the coronation of Mary in heaven, than to execute it?" spoke another; "Hans will never be able to do anything of the sort." It was unheard-of that such a stupid youth as he could execute such[4] noble pieces of work. They had seen him grow up and had never noticed anything especial about him; they had even scorned him. Now they could not commission him with the work, for the sake of the mere good name of the council. So they turned Hans irrevocably away.

[1] dieſer. [2] 'not a' = kein. [3] use zu. [4] ſo.

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## 30.

From „Aber ein Gutes" to „Dürer's Antwort."

The one[1] good thing which this incident had, was that it brought the gentlemen to the idea that the work must not come into bad hands. In order to be sure of this,[2] they sent Dürer a letter with the drawings which had hitherto been sent in, and asked his judgment on them. When Hans heard this he did not despair; he had fared badly at the council-house, but he still hoped in Dürer, and simultaneously with the letters of the gentlemen of the council he sent a letter to Dürer, his great teacher. Political wars and disorders so diverted Rup-

pacher's attention from the lovers that they spent[3] some[4] weeks alternately between sweet suspense and anxious happiness. Now[5] that they were more undisturbed than ever, Marie could live and bloom afresh in the new springtime of love. When Hans moved back into his desolate house, he carved himself new house-doors, and it was[6] these which, in spite of the contempt of all native artists, made (a) great sensation.

[1] einzig. [2] deſſen. [3] zubringen. [4] mehrere. [5] jetzt. [6] plural.

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## 31.

From „Dürer's Antwort" to „Hans trat heraus."

What[1] a sorry affair the mail-service then was, nobody[2] can describe. Letters remained due a long time, and one had to exercise a nowadays unheard-of (amount of) patience, for they had to reckon with months and weeks instead of with days and hours, as[3] we do (it). But when at last Dürer's reply came, the council was surprised[4] that he had sent back those drawings of Hans Liefrink's, and no others. Dürer's reply contained these words:[5] "With the best of intentions, I could not recommend to you anything more beautiful." The sketch of his best scholar was so beautiful that he gave security for its perfect execution. He cannot understand why[6] Breisach is not proud of Hans, for he is one of the most honorable youths, and one could recommend no greater artist. When[7] they harbored such a youth in the midst of their city, why should they turn to an outsider? The city of Breisach must do all that it can to attach Hans (to it), for the great world is open to him, and he may return to it. Four hours later the

council was proud to call him its own, and what can describe Hans's astonishment to see a procession stopping [6] in front of his house in the narrow street. As [6] Hans runs to the window, the knocker resounds loudly in the jaws of the brazen lion's head on his door.

[1] was für. [2] keiner. [3] wie. [4] staunen. [5] Worte.
[6] see preceding lessons. [7] wenn.

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## 32.

From „Hans trat heraus" to the end of the chapter.

After Hans had stepped out, he saw [1] the deputation of the common council standing [1] before him in solemn parade, and the entire [2] population of the streets which lead from the council-house had followed it. The astonished Hans asked the gentlemen what they desired of him. The speaker of the deputation said that the most wise council notified and informed him that they [3] had almost unanimously agreed to accept his proposition, which concerned the construction of high-altars. "We agree to the proposition," he said, "with no sum fixed, and the money for buying wood, etc., may be obtained from the book-keeper of the council." When [4] Hans heard this, he struck his hands together for joy, and asked whom he had to thank for such [1] good-fortune. While [4] the spokesman was reading aloud before the people Dürer's letter, which the council had sent (to) Hans, Ruppacher was angrily closing all (the) window-shutters of his house, for this praise of his young neighbor offended his ears. At last [5] the moment was at hand when Hans might put on his best attire and go

over to Ruppacher's to[6] sue for[6] his daughter.[1] After he had put a nosegay on his attire, he noticed that the shutters were closed.

[1] see preceding lessons. [2] ganz. [3] man. [4] als. [5] endlich. [6] um.

## IV. Die Bedingung.

### 33.

From „Maili machte" to „Herr Rat! fuhr Hans auf."

After[1] Marie had opened the door for him, she uttered[2] one light outcry of joyous terror, and Hans saw[1] her disappear. Then[3] she sank down with throbbing heart before a prayer-stool and besought the most blessed Virgin for assistance. The unterrified Hans goes in to Ruppacher. As he sees him enter, he shouts out: "Have you come to ensnare the heart of my daughter? Have you come to ask what I wish?" and his eyes blaze. Hans answers[1] that he wishes in the first place to thank Ruppacher for the confidence which the most wise councillors had shown[4] in[5] giving him their votes. Ruppacher interrupts him and says with suppressed rage that he need not pay him any thanks, for[1] he had not given Hans his vote. Hans asks in surprise what the councillor has to allege against him. He replies that Hans has thrown love-glances at his young daughter and has ensnared her heart. "She now no longer wishes to become the wife of any respectable man," says he, "it is a young beggar who continually occupies her thoughts." Hans replies calmly that he knows[6] of one honorable man whose wife Marie wishes to become, and that this honorable man is him-

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